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ABSTRACT

Designed to assist in writing scripts for audiovisual productions, this self-instructional program leads the novice through eight considerations of the scripting process: nature of a script, audience, objectives, content outline, treatment, development, storyboard, and further analysis. Each chapter deals with one item relative to certain stated objectives, and concludes with a self-test on the concepts covered. Answer sheets for each test are included. (WBC)

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INTRODUCTION

The purpose of this guide is to give you, in digestable increments, the basic ingredients that go into the making of a script. Now don't shudder in horror, mumbling that you've never written a script and have a hard time even writing a letter home. . .

Why? Well, for one thing, a script, if handled properly, is a very organized piece of writing. The individual parts build on each other until, before you know it, the final product is complete.

The biggest problem people have in relation to script writing is that they try taking on the task as a whole, instead of breaking the job down into small, easily attainable goals. Well, that's what this guide is aimed at doing. . .breaking down the unthinkable task of writing a script into small, necessary steps that can easily be accomplished. The result? A finished product that will hopefully make you say. . ."Gee, did I really write that whole script all by myself?"

This guide has been organized into eight separate chapters, each concerned with a necessary step in the scripting process and developed along the lines of a "learn by doing" project. At the completion of each chapter you should have completed a necessary component of your script.

At the beginning of each chapter, you will find a number of objectives that should be kept in mind throughout your reading. They provide the basis for the principle concepts you should extract from the chapter.

Each chapter contains a self-test and answer page. After you finish a chapter, take a few minutes and go over the self-test. After checking the answer sheet, go over the chapter again until you feel comfortable with the concepts described by the objectives.

A video tape, available on reserve at Audio-Visual Services, has been produced to supplement Chapter Five: Developing a Treatment for the Script and Chapter Seven: Storyboarding Your Script.

For your convenience, it is suggested that chapters five, six, and seven be completed in Audio-Visual Services. By handling these three chapters together, you will be able to view the video-taped materials at a single sitting.

Another alternative is to complete the written portions of these chapters and then view the supplementary video-taped materials at a later time.

A Word of Caution

Don't start skipping chapters. If you do, you might find yourself lost. Instead, spend an hour before you actually start using the guide, thumbing through it to familiarize yourself with the sequence of events you will follow in completing your script.

After you have written your first script and are in the process of writing others, use this guide as a reference tool to brush up on individual steps in the scripting process as you find it necessary.

An Idea

You should actually be developing a script as you go through this guide. For this reason you need an idea. . .something you want to develop into a slide-tape, movie, or whatever.

Spend a little time thinking of some ideas you might expand into a presentation before you actually start using the guide. A little time spent now, deciding on a workable topic that you feel comfortable with, will save a lot of hassles in the long run.

Education

This guide is primarily concerned with the writing of educational scripts, although for the most part, the process of script writing is about the same, whether you are developing a fifteen minute educational slide-tape, or a two hour feature film starring a famous Hollywood actor.

The writing of educational scripts is a good start, even if you are more interested in feature films. Why? In writing educational presentations, you have to be very organized, and very specific in what you are writing. Requiring so much discipline, educational script writing helps make you aware of the basics that are so necessary in any type of scripting assignment you take on.

Not A Cure-All

The purpose of this guide is not to teach basic writing skills, such as sentence structure, grammar, etc. Instead its goal is to teach the basic components and steps needed to write a good, well-developed script.

If you feel you need help in basic writing principles, get a good English handbook and sign up for a basic writing course.

Good Luck

Write your script a little at a time. Whatever you do, don't procrastinate for two weeks, then sit down one evening bound and determined to write the whole thing. It just can't be done.

Work on your script one section at a time, and feel comfortable with the concepts presented in one chapter before moving on to another.

When you've finished writing your rough draft, ask someone to critique it and revise the manuscript as you feel necessary. Most of all, try to have fun as you go through the scripting process. I think you'll find, as I have, that writing a script for a production you are developing is a very rewarding experience.

Barry Willis

CHAPTER OBJECTIVES

CHAPTER 1: WHAT IS A SCRIPT?

At the completion of this chapter you should be able to:

1. Define the term "script."
2. Identify the type of scripts we will be covering in this manual.
3. Explain what is meant by the term "visual thinking."
4. Explain the concepts of unity and form as they relate to scripting.
5. List the two questions you should ask yourself to aid in the organizing of script material.

CHAPTER 2: DETERMINING THE AUDIENCE

At the completion of this chapter you should be able to:

1. Define the term "audience" as it relates to script development.
2. Describe the importance of "audience selection" prior to the actual development of the script.
3. Define the term "entry level behavior."
4. Explain how entry level behavior is assessed in regards to scripting.
5. Fill in a diagram concerned with the entry level capabilities of three different audiences.
6. Identify the audience for the script you are developing.

CHAPTER 3: DEVELOPING SCRIPT OBJECTIVES

At the completion of this chapter you should be able to:

1. Define the term "objective."
2. List the two types of objectives discussed in this chapter.
3. Identify formal objectives.
4. List the objectives for the script you are developing.

CHAPTER 4: FORMING THE CONTENT OUTLINE

At the completion of this chapter you should be able to:

1. Define the term "content outline."
2. List three guidelines to keep in mind when developing a "content outline."
3. Develop a content outline for your script.

CHAPTER 5: FINDING A TREATMENT FOR THE SCRIPT

At the completion of this chapter you should be able to:

1. Define the term "treatment" as it relates to the development of a script.
2. List two reasons it is important to develop a treatment for your script.
3. List and describe the three different types of script treatments discussed in this chapter.
4. Develop a treatment for the script you are writing.

CHAPTER 6: SCRIPT DEVELOPMENT

At the completion of this chapter, you should be able to:

1. Explain the difference between dialogue and commentary writing
2. Define the term "rhythm and flow"
3. Explain why it is important to vary the rhythm and flow of your script
4. Explain what is meant by the term "lean writing"
5. Describe the suggested running times of the following types of productions:
   a. Non-theatrical films
   b. A filmstrip or slide tape for an adult audience
   c. A filmstrip or slide tape for a high school audience
   d. A filmstrip or slide tape for an elementary school audience
6. Develop your script and revise and edit it as necessary.

CHAPTER 7: STORYBOARDING YOUR SCRIPT

At the completion of this chapter you should be able to:

1. Define the term "storyboarding"
2. Explain why it is beneficial to develop a storyboard for your presentation.
3. Develop a storyboard for your script.

Chapter 1 – What is a script?

CHAPTER ONE: WHAT IS A SCRIPT?

Before you get into the actual work of developing a script, we should lay some ground work that will be of value throughout the scripting process. That's the purpose of this chapter: to provide some background material that you will want to keep in mind throughout the process of developing your script.

Objectives

At the conclusion of this chapter, you should be able to:

1.1 Define the term "script."

1.2 Identify the type of scripts we will be covering in this manual.

1.3 Explain what is meant by the term visual thinking.

1.4 Explain the concept of unity and form as it relates to scripting.

1.5 List the two questions you should ask yourself when developing an idea on which to base your script.

Additional Readings

Beveridge, James. Script Writing for Short Films. Reports and Papers on Mass Communication, UNESCO, 1967. No. 57. pp. 14-15.

Parker, Norton S. Audiovisual Script Writing. Rutger University Press, 1968. pp. 5-17, p. 17.

What is a Script?

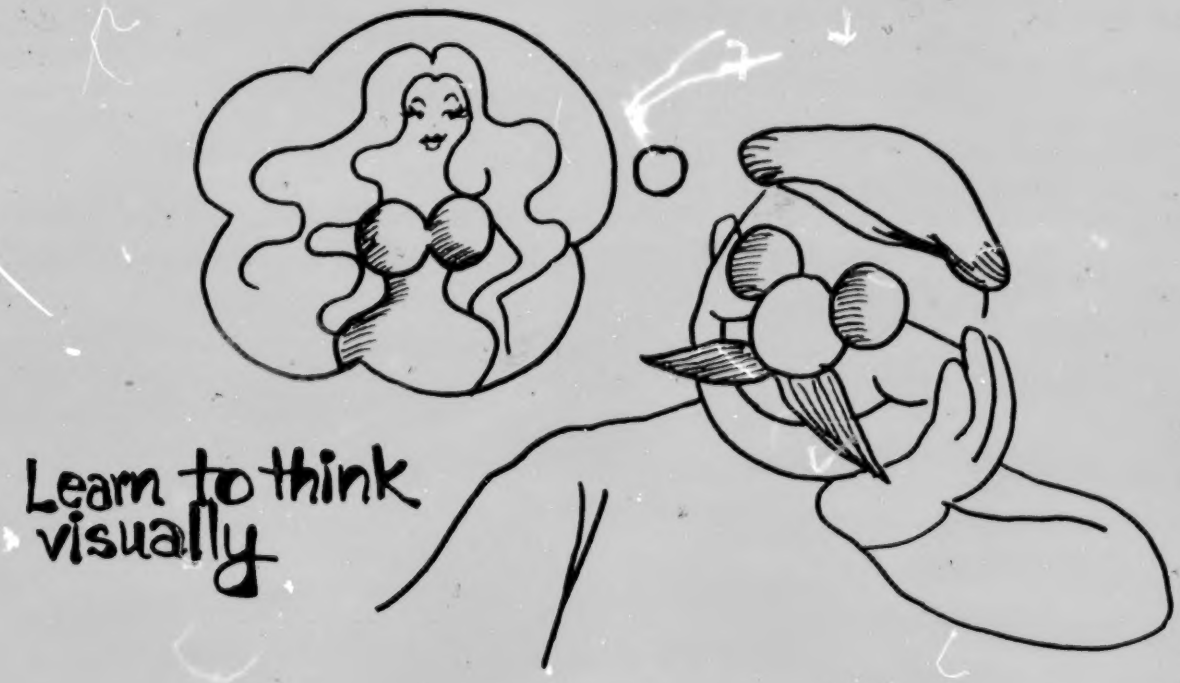
A SCRIPT is defined as THE TEXT TO AN AUDIO-VISUAL PRODUCTION. For our purposes an audio-visual production is any production relying on visuals of one form or another and the spoken word.

What Type of Scripts Will Be Considered?

For the most part, we will concern ourselves with scripts of an educational nature. This is not to say that the principles we will be examining relate to only scripts of an educational purpose. Whether you are writing an educational script or one primarily aimed at entertaining (a feature script), the principles and basic components are primarily the same.

Visual Thinking

To be successful, the audio-visual script writer must learn to think visually. Too often, we speak without thinking. Instead of stopping and thinking in terms of what should be said in a concise manner, we babble on and on, hoping that the message we intended will be eventually gleaned from our over-abundance of verbage.



While this might be okay in our day-to-day conversations, it will surely spell disaster in our efforts to write a script. Words and phrases that cannot be effectively visualized have no place in a script.

Unity and Form

A script with unity and form is one in which ideas are organized in proper relationship in time, place and mood to form a coherent, integrated whole (Parker, p. 17).

Without unity and form, a script becomes a jumble of written (and visual) fragments lacking the cohesiveness needed to make the production "move" in a pleasant and interesting manner.

To write a successful script. . .the writer must think of an idea that will capture the attention and interest of the audience. The writer must ask, "What can I do to immediately interest my audience. . .to make them want to know more about what I am going to say?" "How can I develop my presentation to help the audience understand the concepts I am trying to get across?"

By answering these questions before you start writing your script, you will save yourself a lot of time and trouble and spare your audience the pain of viewing a presentation rambling from misconcept to misconcept.

SELF TEST

CHAPTER ONE: WHAT IS A SCRIPT?

Are you clear on some of the questions you should keep in mind before you develop your script? What about unity and form? Do you understand why these are important concepts to keep in mind as you develop your script? Take a few minutes now and go over the questions below. After checking your responses with the answers on the next page, move on to the next chapter.

1. Define the term script.

2. Identify the type of scripts we will be covering in this guide.

3. Explain what is meant by the term "visual thinking."

4. Explain the concepts of unity and form as they relate to script writing.

5. List the two questions you should ask yourself when developing an idea on which to base your script.

ANSWERS TO SELF TEST

1. Scripting is defined as: The text to an audiovisual production, the production being one that relies on visuals and the spoken word.

2. This manual will focus mainly on scripts of an educational nature, although the vast majority of the principles discussed provide the basics for writing any type of script.

3. Visual thinking relates to the script writers need to think in visual terms as the presentation is prepared. As a visual thinker, the script writer must both think and write in concise terms, constantly keeping in mind that the end product will be visualized.

4. As it relates to scripting, unity and form are concepts in which ideas are organized in proper relationship in time, place and mood to form a coherent, integrated whole.

5. a) What can I do to immediately interest my audience. . .to make them want to know more about what I want to say?
   b) How can I develop my presentation to help the audience understand the concepts I am trying to get across?

Chapter 2 – Determining the Audience

CHAPTER TWO: DETERMINING THE AUDIENCE

Who are you writing the script for? How much background information on the subject area does the audience have? Why even bother selecting a particular audience? These questions are all important and must be effectively answered if the final production is to be a success.

That's the goal of this chapter: to help you select and define the characteristics of the group of people or "audience" to whom your script is aimed.

Objectives

At the end of this chapter, you should be able to:

1.1 Define the term "audience" as it relates to script development.

1.2 Describe the importance of "audience selection" prior to the actual development of the script.

1.3 Define the term "entry level behavior."

1.4 Explain how entry level behavior is assessed in regards to scripting.

1.5 Fill in a diagram concerned with the entry level capabilities of three different audiences.

Terminal Performance Objectives

2.0 Identify the audience for the script you are developing.

Additional Readings

Beveridge, James. Script Writing for Short Films. Reports and Papers on Mass Communication. UNESCO, 1967. No 57. p. 5.

Jones, Robert. How To Write Successful ITV Scripts. Audiovisual Instruction. Vol XXI, No. 5. May 1976, pp. 14-17.

Identifying the Audience

As it relates to script writing, AUDIENCE is defined as THE PRIMARY GROUP THAT WILL VIEW YOUR PRESENTATION, THOSE TO WHOM YOUR PRESENTATION IS AIMED.

The selection of your viewing audience is one of the most important steps concerned with the process of script writing.

The experienced script writer can write the most interesting script and end up with a first-rate "flop" if he has done a poor job of audience identification.

The script writer can save valuable time and considerable headaches "down the road" by spending adequate time in effectively selecting the audience and finding out their likes and dislikes, interests, educational level, etc.

Let's say, for example, we are writing a script concerned with "Birds of the Marshland." In such a script, audience selection prior to script development is essential. Can you see why?

Scientific names and technical jargon will go right over the head of an elementary audience, whereas this same information may be essential to an audience composed of experienced bird watchers or college students studying ornithology.

The reverse is also true. A very elementary script might be of high interest to a group of sixth graders, yet put a more advanced group of viewers to sleep.

Basic audience characteristics to be considered include: age, educational level, expertise in the subject area, and attitude toward the subject.

All of these points will have a critical bearing on the elements of scripting to be considered in forthcoming chapters.

The script writer should keep in mind that the audience is the primary determinant when considering the complexity of ideas to be presented, the rate at which the subject is developed, the educational level of captions and narration, the number and type of examples to use, the kind of involvement and degree of participation of the learner, and similar matters concerned with the complexity of your script.

Possibly, more than one audience will find interest in your production. Nevertheless, it is advisable to plan for one major audience group and then consider secondary groups.

It is a good idea to describe in writing the audience at which your production is aimed and list characteristics of that audience such as age, educational level etc. For example, the audience for the "Birds of the Marshland" production might be described in the following manner:

"The primary audience will be seventh grade science classes. Students are aware that ducks and other winged creatures, such as pelicans, frequent the marshlands. They are not familiar with scientific names, food chains and reasons these birds live in the marshlands. These concepts will require careful development."

In planning presentations for younger groups, you should be certain that the subject and activities selected are appropriate to their interests and abilities. Don't let your enthusiasm for a given topic take you far beyond the limited interest that others might have for the subject.

It is a good idea to consider the complexity of your subject area. A script that is burdened with an over-abundance of details will likely lose the interest of the audience you are trying to reach.

Most audiences are composed of people coming from similar environments, the same circumstances. What is that environment? What are those circumstances?

If the script writer does not come from that environment, he must take the time to learn about it, learn about its attitudes, sentiments, likes and dislikes. In a word, if you are to write a successful script, you must know to whom you are speaking.

Take some time now and consider the audience you will be addressing.

Entry Level Behavior

Now that you have selected the primary audience at which your script is aimed, you will want to determine the entry level behavior of that audience.

What is "entry level behavior" and how do we use it as an effective aid in script development?

Simply stated, ENTRY LEVEL BEHAVIOR IS THE LEVEL OF KNOWLEDGE A PERSON BRINGS WITH HIM TO A POTENTIAL LEARNING EXPERIENCE RELEVANT TO THE REQUIREMENTS OF THAT EXPERIENCE.

If the script which you are writing is aimed at familiarization or orientation, entry level behavior is not nearly as critical as if the production is designed to teach specific skills. . .especially those skills based on technical requirements and professional terminology.

Since an effective script is one that gets right to the point, avoiding excess verbage, assessing the amount of knowledge already acquired by the students, is vital.

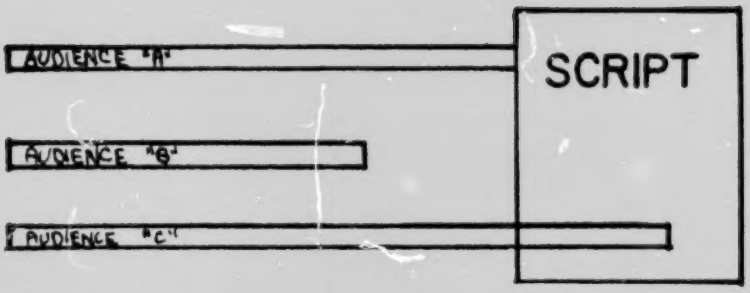
While it is important not to re-teach previously learned material, it is equally important not to start at a level above student comprehension.

In an instructional script, a short overview or review of material is oftentimes an effective tool to briefly cover preliminary material and focus attention on a specific topic or subject.

This brief review serves as a starting point for subsequent learning. (Fig. 2.1).

ENTRY LEVEL DIAGRAM

(figure 2.1)



THE EFFECTIVE SCRIPT WILL MEET THE ENTRY LEVEL REQUIREMENTS OF AUDIENCE "A", PROVIDE SUITABLE BACKGROUND INFORMATION TO HELP AUDIENCE "B" REACH ENTRY LEVEL CAPABILITIES AND MAINTAIN THE INTEREST LEVEL OF AUDIENCE "C" WHICH SURPASSES ENTRY LEVEL REQUIREMENTS.

Another way of assessing entry level skills prior to the actual development of the script is to select a random sample of your anticipated audience and survey or test them as to their knowledge of the field your script will cover.

By testing the group on proposed script material it is possible to see if they have adequate prior knowledge to "comfortably" absorb the new material covered by the script.

On the other hand, you don't want them to know so much about the subject area that they will lose interest as your script attempts to tell them something they already know.

In a nutshell, the effective script presents new material without using key terminology unfamiliar to the audience.

SELF TEST

CHAPTER TWO: DETERMINING THE AUDIENCE

So you've read the chapter and think you know the material pretty well, huh? Well, let's see you prove it.

After answering the questions, turn the page and compare your responses to the ones listed. . .If you missed any, it might be a good idea to review this chapter before going on.

1. Define the term audience as it relates to script development.

2. Which of the responses listed below best explains the importance to determining your audience prior to script development?

   A. After determining your audience and assessing their capabilities you can develop the script to fulfill their interests and needs.

   B. By assessing the capabilities of your audience you can develop a script using terminology they are unfamiliar with in efforts to teach them material they know nothing about.

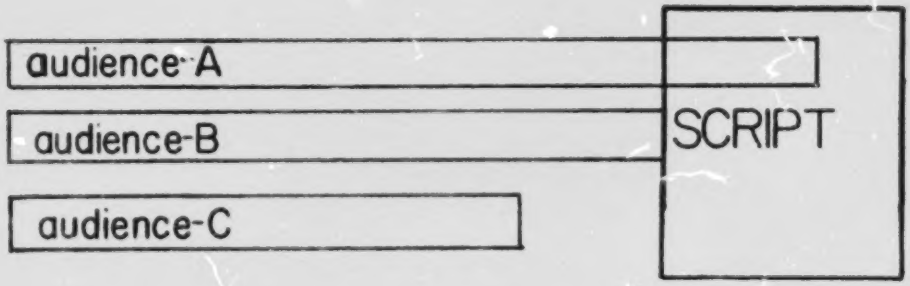
   C. Determining audience is important only in the development of educational scripts where it is necessary to determine the intellectual level of those viewing the presentation.

   D. This is a trick question. You can't determine your audience until the production is complete and viewed by the public.

3. Define the term "entry level behavior".

4. How is entry level assessed?

5. Describe the entry level capabilities of the three audiences in this diagram.



6. Identify the audience for the script you are developing.

ANSWERS TO SELF TEST

1. Audience, as it relates to script development is defined as: The Primary group that will view your presentation; those to whom your presentation is aimed.

2. Answer. . . (A)

3. Entry level is defined as. . .The level of knowledge a person brings with him to a potential learning experience relevant to the requirements of that experience.

4. Entry level is assessed by selecting a random sample of your anticipated audience and surveying or testing them as to their knowledge of the field your script will cover.

5. Audience 'A' is familiar with a large portion of the material covered in the script; Audience 'B' meets entry level requirements and audience 'C' needs background material to meet entry level requirements.

6. By utilizing the material outlined in Chapter Two you should be able to briefly assess the audience at which your script is aimed. It should state the qualifications and limitations along with educational background, age group, etc. of the audience you have selected.

Chapter 3 - Developing Objectives

CHAPTER THREE: DEVELOPING SCRIPT OBJECTIVES

What is an objective? When developing script objectives, what do I need to know? Are they performance related or are they vague? If I write a feature script do I still need objectives?

In writing a script aimed at teaching the audience something they don't already know, objectives provide a handy guideline, telling you if your material was learned by your audience.

The goal of this chapter is to help you develop good, sound objectives for the script you are writing.

Chapter Objectives

At the completion of this chapter, you should be able to:

1.1 Define the term "objective."

1.2 List the two types of objectives discussed in this chapter, explaining the differences between them.

1.3 Identify formal objectives.

Terminal Performance Objective

2.0 List the objectives for the script you are developing.

Additional Readings

Beveridge, James. Script Writing for Short Films. Reports and Papers on Mass Communication. UNESCO, 1967. No. 57. pp. 5-6.

Bitterlich, Shirley B. Designing Effective Instruction, General Programmed Teaching. 1970. pp. 1-19.

Kemp, Jerrold E. Planning and Producing Audiovisual Materials. Chandler Publishing, 1968. pp. 23-24.

What is an Objective?

Now that you have selected your audience and the topic to be covered in your script, you must ask yourself: WHAT IS THE PRIMARY REASON THIS SCRIPT IS BEING DEVELOPED?

Are you trying to persuade people to take action on a given topic? Are you trying to explain something? Show your audience something of life in another region?

Without exception, short films, slide-tapes, etc. are made to communicate. . .and to entertain.

Whether your script is concerned with birds, disease, or cross-country skiing, it must be entertaining.

Whether it is a functional script, a teaching script, a propaganda script, it still should be entertaining in the sense that it relates your message in an entertaining, interesting, and lively manner (Beveridge, p. 5).

If it isn't entertaining, nobody but your mother will be able to view the presentation with any degree of interest.

I take that back. . .NO audience can really retain its interest in a presentation if that presentation is dull.

To know the objective of your presentation, however, means something more than knowing that it must be entertaining to be effective.

The OBJECTIVES of a production ARE DESCRIPTIONS OF PERFORMANCE THE PRODUCTION IS TO PRODUCE, STATED IN TERMS THAT WILL TEST THE AUDIENCE ON MATERIAL INTRODUCED BY THE PRESENTATION.

In developing a script, it is necessary to know what the audience should be able to do as a result of viewing the presentation.

It is the purpose of objectives, then, to provide clear guidance in the orderly presentation of content in efforts to present the material in a "digestable" manner.

Following a learning situation, such as the one your presentation will create, the audience knows something or is able to do something that they were not able to do prior to the presentation. The audience has gained new knowledge or has had a change in attitudes and appreciations as a result of the presentation.

Let's say, for example, that the objective of your presentation is to help your primary audience to overcome a specific ignorance or prejudice that they might have. Before you can adequately do this, you must be familiar with your audience's present attitudes on the subject.

Only when you know these current attitudes thoroughly, can you begin to write a script conveying your information forcefully to the audience in efforts to change their way of thinking.

In this case, the objective of the script would be to change your audience's way of thinking. . .help them to overcome the specific ignorance or prejudice that they have.

Now that we know generally what our objective is, how do we write it in precise, "objective" form?

Developing Script Objectives

To be effective, script objectives must be worded so that: 1) learning experiences can be developed to satisfy each objective and 2) measurements of performance can be designed to find out if the learning has actually taken place. Vague wording is the biggest road-block hindering the formation of effective objectives.

Words such as "UNDERSTAND," "SHOW," "DEMONSTRATE," "BECOME FAMILIAR WITH," "GAIN INSIGHT INTO," are unsatisfactory when writing objectives because they are open to individual interpretation of how accomplishment might be measured (Kemp, p. 24).

When writing your script objective, stick to action verbs that permit verification through specific observable behavior. Words such as "NAME", "IDENTIFY," "LIST," etc. call for these types of specific actions.

Formal Objectives

Oftentimes, for example, when comparing the performance of a group of students, it is necessary to develop formal objectives. Under these circumstances you will need to establish a measurable attainment level.

Using the action verbs "name," "identify," and "list" let's make up three formal objectives for a hypothetical presentation concerned with birds of the marshland. 1) Student will, in writing, NAME FIVE birds discussed in the slide-tape presentation. 2) Student will, in writing, EXPLAIN IN A 250 WORD THEME the food chain discussed in the presentation. 3) Student will, in writing, LIST THREE birds that "fish" for their food.

As you can see, these objectives are very precise. . .and very formal. They leave no room for individual interpretation; they tell you exactly what must be done and exactly how you must do it.

Informal Objectives

On occasion, formal objectives might be too "stuffy" to fill your needs. Let's use this script writing guide as an example. Its primary goal is to present the fundamentals of scripting in an INFORMAL manner. If the material is dry and very formal, the audience might very likely be turned off by the content. For this reason, the objectives stated at the beginning of each chapter, as well as the self tests at the conclusion of each section, are written in an informal manner. Your performance on the self tests is not being recorded. Your results are not being compared with the results of other students. For this reason, there is no need to formalize the objectives.

Don't Neglect Objectives

Informal objectives are also used when writing feature films. If you are writing a comedy, for example, you won't be testing your audience. Because of this, your objectives won't need to be stated in precise, measurable terms, i.e. "The audience will list in writing five scenes that made them laugh uproariously for a minimum of ten seconds."

This doesn't mean that the comedy writer doesn't have objectives in mind as the script is being written. Although his primary objective is to entertain the audience and make them laugh, the writer will have secondary objectives, usually informal, concerned with story development, character development, etc.

The true test measuring his success in objective accomplishment is not a pop quiz at the end of the movie. It is the money the movie brings in.

If the objectives are not reached, the movie is a flop and the writer gets a bad reputation for writing humorless comedies. After one box office flop, you can be sure the writer will spend more time on the next script, developing good, sound objectives.

Writing effective objectives takes both time and practice. Don't wait until your presentation is complete and then write your objectives based on the material you presented. Instead, take some time before going on to the next chapter and formalize, in measurable terms, a few objectives that should be attainable by viewing your presentation.

Your audience, if they are to be tested, should be told what is expected of them prior to the start of the presentation. Go over your objectives before you start your program.

To help you further understand the concept of "objectives," an excerpt of a Bureau of Land Management script concerned with Employee Orientation has been included on the following pages with both formal and informal objectives outlined.

Before developing the objectives for your presentation, analyze the BLM script to see how the objectives have been covered in the presentation.

The underlined portions of the script have been emphasized to show the wording used to fulfill the objective.

Formal Objectives for the Script: "The BLM at Work" (Excerpt)

Objective 1:

Viewer will list in writing the three predecessor organizations combined to create the Bureau of Land Management.

Objective 2:

Viewer will verbally name the year the Bureau of Land Management was established.

Objective 3:

Viewer will explain, in a 250 word theme, the overall goal of the Bureau of Land Management.

Informal Objectives for the Script: "The BLM at Work" (Excerpt)

Objective 1:

List the predecessor organizations combined to create the Bureau of Land Management.

Objective 2:

Name the year the Bureau of Land Management was established.

Objective 3:

Explain in a paragraph the overall goal of the Bureau of Land Management.

[3]Scenic of large area of lands

[3]Being responsible for the management of 450 million acres of national resource lands is a big job. It's a job requiring the dedicated efforts of thousands of people all working together for the common good of our nation.

[4]Old brown-toned photograph of early BLM days (archives).

[4]The roots of our present system of land management lie in soil cultivated long ago by our forefathers. To understand the present, and prepare for the future, we must have some awareness of the past. The Bureau of Land Management is the direct descendent of three predecessor organizations. . . [5]the Cadastral Survey, formed in 1785 to identify land location on site; [6]the General Land Office, formed in 1812 to act as the nation's landlord in providing land for settlers and [7]the Grazing Service of 1934, established to manage the open range.

OBJECTIVE ONE

[5]Graphic: "Cadastra Survey-1785"

[6]General Land Office-1812

[7]Grazing Services-1934

[8]Scienic-Public Domain

[8]In 1946, to consolidate these agencies, the Bureau of Land Management was established. . . its purpose-- to manage the public domain for multiple use.

OBJECTIVE TWO

[9]Map or chart showing national ownership blocks (Bill Leavell)

[9]These public lands were the last block of federal lands to come under public management. They were the residual holdings after a century and a half of transfer policy, of being held in trust, of being open to occupancy, and of being used almost solely at the initiative of individuals.

10

[10]It was the BLM's task to merge the philosophies of land disposition and resource management. Today, the Bureau of Land Management, an agency of the Department of the Interior, is entrusted with the stewardship of our national resource lands and their many resources. [11] These include the land itself, minerals such as coal, oil and gas, plus scenic vistas, clear air, woodlands, range vegetation, recreation, wildlife, water, and cultural values. [12]In addition, BLM shares in administering 20 million acres of submerged lands, rich with oil and sulphur, composing a portion of the outer continental shelf.

[13]In a nutshell, it is the goal of BLM to devise and carry out the best possible mix of resource management practices for the long term benefits of our nation and its citizens.

[11]Scenic for Composite

[12]Slide of submerged resources(??) (Perhaps art work from encylcopedia)

[13]Men in the field managing resources

OBJECTIVE THREE

SELF TEST

CHAPTER THREE: DEVELOPING SCRIPT OBJECTIVES

We covered some important concepts in this chapter that will either make your script a tremendous success or a horrible failure. Take a few minutes now to run through this self test. After answering the questions, turn the page and compare your responses with the ones listed. Before you go on to the next chapter, make sure you understand the concepts discussed in this one.

1. Define the term "objective" as it relates to script development.

2. List the two types of objectives discussed in this chapter explaining the differences between them.

3. Which of the statements listed below are written as formal objectives? (Circle the appropriate letter)
   A. Student will gain insight into the ecosystem of the marsh.
   B. Student will show that he/she understands the food chain of the marsh.
   C. Student will verbally name five birds that frequent the marshes of of Northern Utah.
   D. Student will know the eating habits of the marsh hawk.
   E. Student will identify, in writing, six insects out of a list of twenty that live in the marshlands of Southern Florida.

4. List the objectives for the script you are developing.

ANSWERS TO SELF TEST

1. The term "objective" as it relates to script development is defined as: The precise descriptions of performance the production is to produce, stated in terms of what the audience is to be able to do at the conclusion of the presentation.

2. Formal and informal. Formal objectives are very precise, and leave no room for individual interpretation. They tell you exactly what must be done and how you must do it. Formal objectives establish a measurable attainment level.

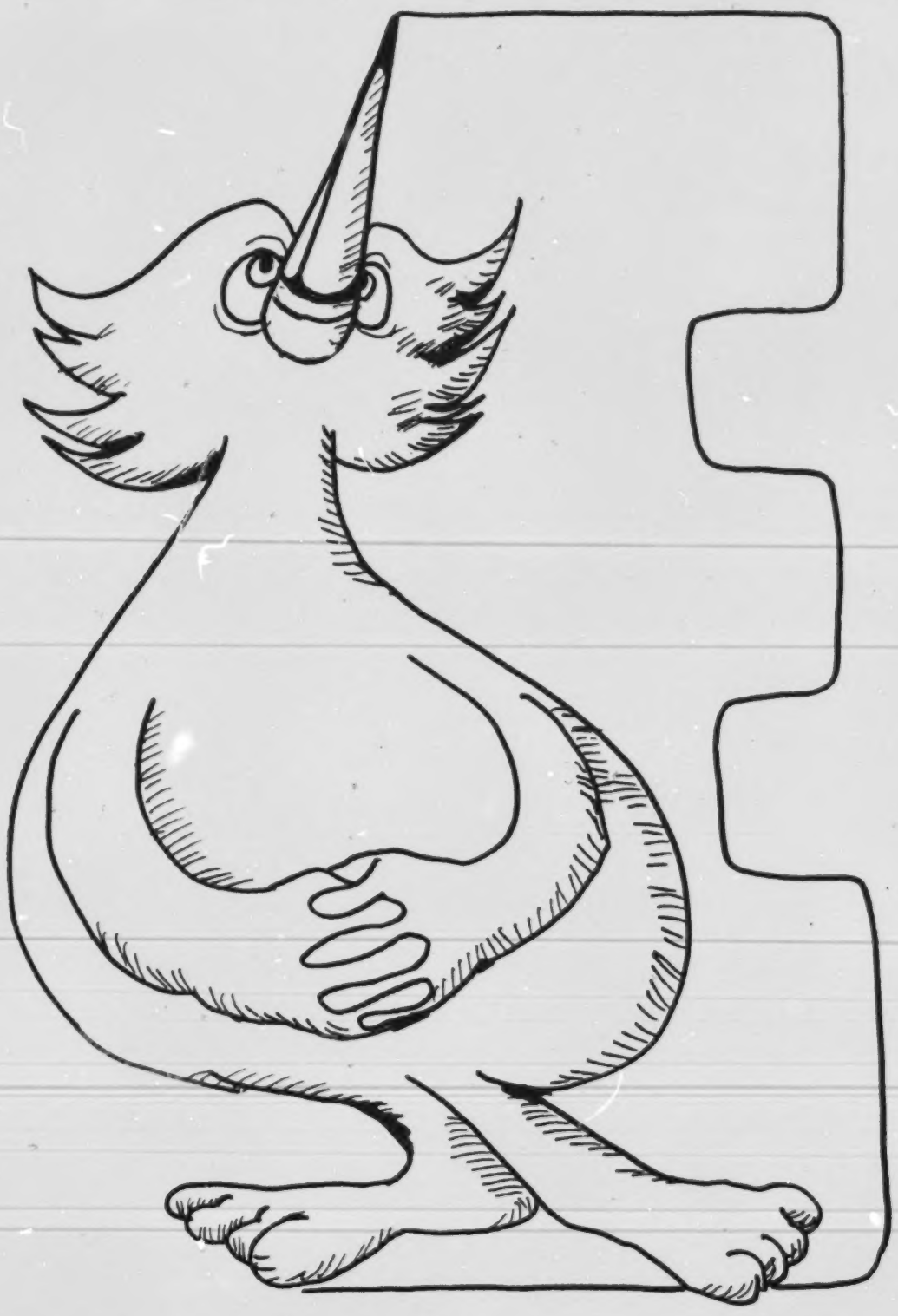
   Informal objectives are not as specific as formal objectives; they will state the competency that must be reached, but do not state it as precisely as formal objectives.

3. The following objectives were written in correct form.

   Objective C

   Objective E

Chapter 4 – Forming the Content Outline



CHAPTER FOUR: FORMING THE CONTENT OUTLINE

Now that you have developed your objectives, you are ready to organize your presentation in an effort to meet them. That is the purpose of the content outline. In essence, it's a "road map" to follow when writing your script.

Once you've completed your content outline, all your material will be organized and you'll be able to start actually writing your script.

That's the goal of this chapter: to help you organize your thoughts in the proper sequence in which they will be presented.

Objectives

At the end of this chapter you should be able to:

1.1 Define the term "content outline."

1.2 List three guidelines to keep in mind when developing a content outline.

Additional Readings

Kemp, Jerrold E. Planning and Producing Audiovisual Materials. Chandler Publishers, 1968. pp. 28-30.

Forming the Content Outline

Now that you have selected your audience and have developed your objectives, you are ready to start organizing your script material in the order to be presented. The result of this organization will be a content outline.

Upon completion, your content outline will provide a framework from which the actual script will be developed.

The content outline is defined as THE WRITTEN FRAMEWORK FROM WHICH YOUR SCRIPT WILL EVOLVE.

Kemp (1968) claims the content outline should consist of two things: 1) the basic topics which support your objectives and 2) the faculty information that explains each topic.

In order to write an effective script and an effective content outline for that matter, the writer must keep the anticipated audience in mind. The writer must decide what script material should be handled in detail, what must be handled lightly, and what should be kept out in favor of inclusion in another presentation. REMEMBER: In order to be effective, you can't choke your audience with every fact in the book; you must entice them into absorbing the content you present.

Hints on Developing a Content Outline

As in any outline, the material you will present in your script should be written in chronological order.

Some hints for developing your content outline include:

1. Handle one topic at a time. Don't jump from item to item hoping every point will eventually be covered.
2. Handle each topic thoroughly and don't leave things out, assuming that you will include them at a later time.
3. Stick to short descriptions of the material you will cover. Remember, as the name implies, a content outline is an outline, not a report.

Remember the excerpt of that Bureau of Land Management Script we discussed in the last chapter? Well, on the next page you will find the portion of the content outline that deals with that excerpt.

Before turning the page and checking the completed content outline, why not refer back to the Bureau of Land Management excerpt on page 27-28, and try writing a content outline based on the included material? When you are through, compare your content outline with the one on the following page. Although the wording won't be similar, the topics covered should be about the same.

HAVE FUN!

EXAMPLE - CONTENT OUTLINE

THE BLM AT WORK

I. Historical Background

A. The BLM: A descendent of three predecessor organizations

1. The Cadastral Survey

2. The General Land Office

3. The Grazing Service

B. BLM established in 1946

1. Its purposes: to manage the public lands for multiple use

a. These lands formed the last block of federal lands to come under public management.

b. The residual holdings after a century and a half of transfer policy.

1. Previously held in trust

2. Opened to occupancy

3. Used almost solely at the initiative of individuals

II. The BLM entrusted with the resources of the lands it administers

A. The land itself

B. Minerals, such as coal, oil and gas

C. Scenic vistas

D. Clear air

E. Woodlands

F. Range Vegetation

G. Recreation

H. Wildlife

I. Water

J. Cultural Values

K. Submerged lands

SELF TEST

CHAPTER FOUR: FORMING THE CONTENT OUTLINE

Ready for a little test? It won't take long. . .so before going on to the next chapter, spend a few minutes answering the questions below.

1. Define the term "content outline."

2. List three guidelines to keep in mind when developing a content outline.

3. Develop a content outline for the script you are writing.

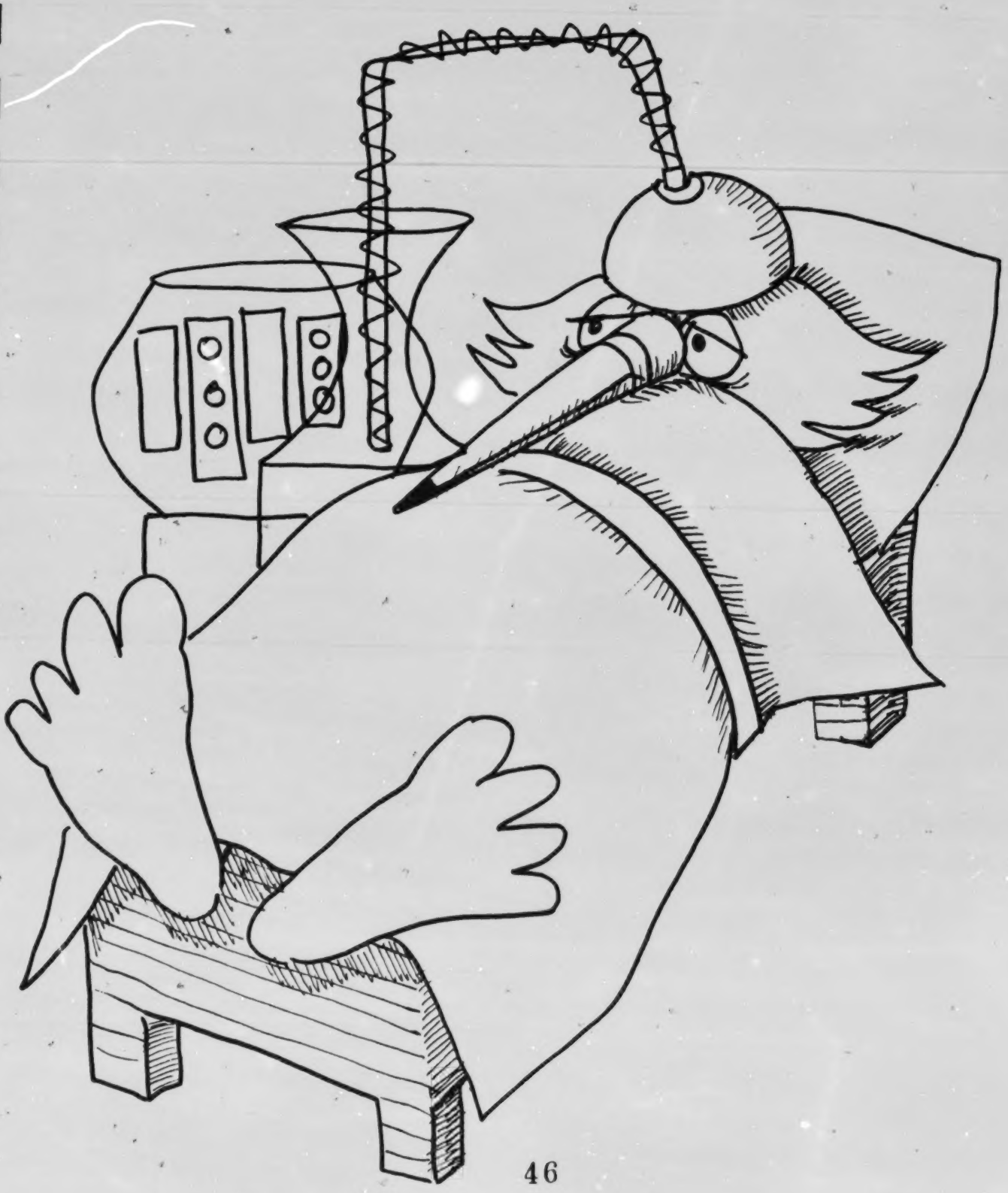
ANSWERS TO THE SELF TEST

1. The content outline is the written framework from which your script will evolve.

2. The three guidelines to keep in mind when developing a content outline are:
   1. Handle one topic at a time. Don't jump from item to item hoping every point will eventually be covered.
   2. Handle each topic thoroughly. Don't leave points out, assuming you will include them at a later time.
   3. Stick to short descriptions of the material you will cover. Remember, as the name implies, a content outline is an outline, not a report.

3. If you have any trouble developing your content outline, review the sample BLM script, keeping in mind the guidelines mentioned in question two.

Chapter 5—Finding a Treatment for the Script



NOTE: To complete this chapter, you should go to Audio-Visual Services and check out the scripting-video tape on reserve.

CHAPTER FIVE: FINDING A TREATMENT FOR THE SCRIPT

In the last chapter we discussed and developed a content outline. Our next challenge is to decide how to transform the generalizations composing the content outline into a visual message.

Although it might sound quite difficult, it really isn't. Developing a treatment or "approach" for the script is no harder than examining a few scripting alternatives and deciding which one fits your purposes and the needs of your audience best.

To help you better understand the concept of "treatments," three short film excerpts have been dubbed onto video-tape. After studying the example treatments discussed later in this chapter, turn on the video-tape and see how three different treatments or approaches were used to deal with a specific subject area.

Objectives

By the end of this chapter, you should be able to:

1.1 Define the term "treatment," as it relates to script development.

1.2 List two reasons it is important to develop a treatment for your script.

1.3 List and describe the three different types of script treatments discussed in this chapter.

Terminal Performance Objective

2.0 Develop a treatment for the script you are writing.

Additional Readings

Kemp, Jerrold E. Planning and Producing Audiovisual Materials. Chandler Publishing. 1968. pp. 40-41

What is a Treatment?

We discussed in the last chapter that a content outline is the story the script will cover in outline form. It states the facts but gives no clue to how those facts will be presented.

Using the example of the script "THE BLM AT WORK," we can see how the generalizations stated in the content outline were adapted to fit in the script. The TREATMENT is defined as A NARRATIVE APPROACH TO THE SUBJECT AREA USED BY A WRITER IN DEVELOPING A SCRIPT.

The development of your script is an essential step in the formation of your script. Since it carries your story line, the treatment must be informative and well polished.

Your treatment should reflect the flavor of your script; it should give a feeling of not only what material will be presented, but the manner in which it will be presented.

In addition to describing the narrative "approach" taken by the script, the treatment is also used as a tool to win the approval of your sponsor or anyone else having a critical interest in the production.

Norton Parker, in his book, The Essentials of Film Writing, points out that in the treatment it is important to spell out exactly what you intend to do in the development of the shooting or production script. He warns, "Do not leave the critical reader of your treatment in doubt, puzzled or misled about what you propose to show in the production and how you will show it." (Parker, 1968, p. 10-11).

In writing a treatment, the inexperienced script writer will many times fail to include all the necessary material needed to establish the type of "approach" used in the script.

Just because you know what you want to see in the final production, don't leave it out of the treatment, relying on your readers' powers of

extrasensory perception to get the message.

Plainly tell the reader in a few paragraphs what you mean and how you intend to tell your story. This will enable him/her to see what you see in the way YOU see it.

On the following two pages are three different types of treatments for the BLM script we discussed in previous chapters. Notice how the same material is handled in three different ways in efforts to achieve various treatments (see the example content outline in Chapter 5).

Informational Treatment

The Bureau of Land Management, established in 1946, is a descendant of three predecessor organizations: the Cadastral Survey, the General Land Office and the Grazing Service.

In a nutshell, the purpose of the BLM is to manage the public lands of the United States to derive the greatest number of benefits for the people of this country.

Prior to the formation of the BLM, the lands which it now administrates were open to indvidual occupancy and used almost solely at the initiative of individuals.

The BLM is not only entrusted with these multi-use lands, but the resources found on these thousands of acres of public lands.

In addition to the land itself, the BLM is entrusted with the resources found on these public lands including wildlife, water, minerals, woodlands, vegetation, etc.

THE INFORMATIONAL TREATMENT FOLLOWS THE CONTENT OUTLINE QUITE CLOSELY. IT IS A STRAIGHTFORWARD APPROACH, BEST SUITED FOR COMPLICATED MATERIAL RELYING ON A STYLE UNCLUTTERED WITH THE TYPE OF MATERIAL THAT OFTENTIMES SPICES UP A PRESENTATION.

Personal Involvement Treatment

What is the Bureau of Land Management? How does it affect us, and why was it formed? Two boys, rabbit hunting one day, noticed that the land they were on was posted, "Bureau of Land Management - Department of the Interior."

Curious as to the owner of the property, the boys asked their father. He informed them it was administered by a governmental organization in charge of managing the public lands of the United States for everyone's benefit. Curious to find out more about this organization, the boys went to the library where they found a variety of interesting facts about the Bureau of Land Management.

They learned, for example, that the BLM was established in 1946 as the result of combining three governmental organizations: the Cadastral Survey, the General Land Office, and the Grazing Service.

Visiting the local BLM office with their fathers a few weeks later, the boys found out that the BLM lands formed the last block of federal lands to come under public management. These lands, the residual holdings after a century and a half of transfer policy were, prior to the formation of the BLM, held in trust, opened to occupancy and used almost solely at the initiative of individuals.

The local BLM supervisor told the boys that the agency is entrusted with the resources of the lands it administers including the wildlife, woodlands, water, and mineral holdings of those lands.

The boys learned so much about the Bureau of Land Management that a few weeks later their teacher asked them to give a class report on the BLM.

ALTHOUGH THE FACTS REMAIN THE SAME, THE AUDIENCE GETS PERSONALLY INVOLVED IN THE PRESENTATION THROUGH THE EXPERIENCES OF THE TWO MAIN CHARACTERS. OFTENTIMES, THE PERSONAL APPROACH WILL CREATE MORE INTEREST THAN THE INFORMATIONAL APPROACH WHILE PRESENTING THE SAME BASIC MATERIAL.

Dramatic Treatment

The Bureau of Land Management is a very important government organization. Without this agency's guidance, our public lands would be "up for grabs," and used for the benefit of a few individuals instead of the benefit of our nation as a whole.

Formed in 1946, the BLM is a descendant of three predecessor organizations the Cadastral Survey, the General Land Office and the Grazing Office.

Before the formation of the BLM, a large block of federal lands was oepn to the whims of individual enterprises. It was the purpose of the Bureau to administer these lands previously held in trust, opened to occupancy and used almost solely at the initiative of private individuals.

The Bureau of Land Management is entrusted with a big job: to not only administer the land itself but the resources including water, wildlife, and woodlands found on these federal lands. Without the BLM our public lands would be in serious trouble.

AS THE NAME IMPLIES, A DRAMATIC TREATMENT USES DRAMA AND SUSPENSE TO MAINTAIN THE AUDIENCE'S ATTENTION. ALTHOUGH SEASONED WITH DRAMA, THIS TREATMENT, LIKE THE REST, SHOULD CONTAIN THE SAME BASIC FACTS COVERED IN THE CONTENT OUTLINE.

There is no hard, fast rule dictating which treatment is better for a certain type of material. Don't let the treatment put your script in a "straight-jacket." Experiment. Why not try a combination of the three treatments, or maybe two of them. Until you get a "feel" for scripting, try writing a number of different treatments to see which style fits your material best.

A Visual Example

To further illustrate how different treatments are used to vary the approach of a script, turn on the video-tape player and listen to the

comments of Dan Keeler, a professional script writer from Salt Lake City.

Note how Mr. Keeler uses the word "vehicle" to describe the treatments he has utilized in several productions.

Following the comments of Mr. Keeler, stay tuned and watch how three different treatments can be developed to deal with the same basic subject matter. . .in this case, the problems related to cigarette smoking.

SELF TEST

CHAPTER FIVE: FINDING A TREATMENT FOR THE SCRIPT

Did you understand the importance of developing a treatment for your script. How about the different types of treatments that can be used? Before moving on to the next chapter, go through this self-test and see how you do. If this is one of the first scripts you have written, see if you can develop a couple of different treatments for it, then see which one you like best.

1. Define the term "treatment" as it relates to script development.

2. List two reasons it is important to develop a treatment for your script.

3. List and describe the three different types of script treatments discussed in this chapter.

4. On a separate sheet of paper, write a treatment (or two) for the script you are developing. If you write more than one treatment, analyze the different approaches you used deciding which one is best suited to the script you are developing.

ANSWERS TO SELF TEST

1. "Treatment" is defined as a narrative "approach" to the subject area used by a writer in developing a script covering the events and happenings which will be developed in greater detail in the finished script.

2. a) The treatment provides the narrative "approach" to be taken by the script.

   b) The treatment is used to win approval of your sponsor or anyone else having a critical interest in the production.

3. a) Informational treatment: utilizes a very straight-forward approach.

   b) Personal involvement treatment: has the personal touch. Relates the audience directly to the production. A good approach aimed at building interest.

   c) The Dramatic Approach: a lively treatment aimed at sparkling audience interests...spiced with a hint of drama and excitement.

4. If you have trouble developing your own treatment, refer to the examples given in this chapter and check the additional readings.

Chapter 6- Script Development

CHAPTER SIX: SCRIPT DEVELOPMENT

Are you ready to get down to the actual writing of your script? You should be. You now have all of the basic components needed to develop a well organized presentation. You have determined your audience, picked:

1. a well defined audience
2. carefully selected objectives
3. a well-organized content outline
4. an interesting treatment

There's only one thing left, and that's to begin writing your script. A little scared? well don't be. Now that you've laid all the necessary ground work, you are going to find it's a lot easier to write a script than you thought.

The purpose of this chapter is to give you some final considerations and writing hints to make your job just a little easier.

After you write the first draft of the script, set it aside for a day and then go over it again. See how it sounds. Read it aloud to someone and ask for suggestions. After making necessary changes you'll be ready to story-board.

OBJECTIVES

At the end of this chapter, you should be able to:

1.1 Explain the difference between dialogue and commentary writing.

1.2 Define the term rhythm and flow.

1.3 Explain why it is important to vary the rhythm and flow of your script.

1.4 Explain what is meant by the term "lean writing".

1.5 Describe the suggested running lengths for the following types of productions:

a) non-theatrical films, b) filmstrip or slide tape for a college audience, c) filmstrip or slide tape for high school audience, d) film or slide tape for elementary school audience.

TERMINAL PERFORMANCE OBJECTIVE

2.0 Write your script using the background knowledge you have accumulated in previous chapters.

2.1 Edit and rewrite your script as necessary for final presentation.

ADDITIONAL READINGS

Beveridge, James. Script Writing for Short Films. Reports and Papers on Mass Communication. UNESCO. 1967, No. 57.

Harding, T.E., Let's Write a Script. Hutton Educational Publication. ERIC, 1972.

Parker, Norton. Audiovisual Script Writing. Rutgers University Press, 1968.

DIALOGUE WRITING

In dialogue writing, the actors in the production are responsible for reciting the lines of the script.

When writing dialogues, the scriptist must have a sensitive ear to the different ways people speak.

A Taxi Driver, for example, speaks in a different manner than the Millionaire Businessman. Only by studying different speech patterns can the writer develop a production that conveys necessary information in a believable manner.

James Beveridge in his book, Script Writing for Short Films, states, "The worst situation in film writing is dialogue which is used simply as a vehicle to convey information without reference to the real character or personality of the speaker." (Beveridge, p. 18).

For example, what would happen in the BLM script, if the two young boys suddenly started rattling off specific information about the BLM without proper story development showing how they gained this knowledge? Let's face it: the average 12-year old doesn't know the BLM was created in 1946 by combining three government organizations.

If you use dialogue, write a page or two, put it away and review it a short time later. If it still sounds believable, read it to somebody else and have them critique it. All it takes is one or two lines of unbelievable dialogue, and you will lose your audience for the duration of the production.

COMMENTARY WRITING

In commentary writing the narration creates the background providing the information needed to digest the illustrated message.

Sometimes it is said the most effective commentary is that which is barely noticed, that of which the audience is hardly aware. In other words, the picture material is so absorbing that the audience gives its whole attention and is only vaguely aware of the exact words of narration that are spoken. (Beveridge p. 19).

When writing commentary, avoid the use of too many words. This is the biggest danger in this particular style of writing. Write in a simple, easy-to-digest style remembering that while the narration is being heard, primary audience attention is being held by the visuals.

A good commentary will be edited and re-edited several times to cut out all the words not essential to the flow of the story.

As in dialogue writing, let your rough script sit for a day or so before re-reading it. At that time, cut out a few unnecessary words. Repeat this process until you edit or cut out all the wording which adds nothing to your message.

RHYTHM AND FLOW

In relation to scripting, RHYTHM AND FLOW is defined as THE TEMPO, TONE, AND MOVEMENT OF A WRITTEN WORK. Have you ever heard someone speak in a monotone

voice? If you have, you know how boring it sounds. No inflections, no variation in speed of presentation, no movement.

Whether you are writing a commentary or dialogue script, you'll want to make sure that it is alive, that it moves and has action. In other words, you want to make sure that it has rhythm and flow. With it, your script will be lively; without it, your audience will be bored to death.

"The rate of movement, rhythm of movement must be varied, must flow from one aspect to the next. Otherwise, the film will be dull, flat, hypnotic, unrelieved, without excitement or inner tension. Without tension, there can be no satisfactory resolution." (Beveridge. p. 20).

How are you planning to begin your script--with a fast action scene or a peaceful nature shot? Will you maintain the same tempo throughout the film or will you speed it up and slow it down in certain spots to help maintain the interest of your viewing audience? What about your ending? Will it be a surprise, or will the production sort of just fizzle out and wind down to a mediocre finish?

The rhythm and flow of a production oftentimes makes or breaks the script. Will the film utilize a well-placed flashback to spark audience interest? Or will the presentation be so predictable that it bores the audience to death?

Before you start writing your script, spend some time thinking of ideas and ways to vary the rhythm and flow of your production. The result will be a more rewarding script that not only conveys your message, but presents it in an interesting way that will be long remembered by your audience.

LEAN WRITING

In writing your material, it is good to remember that script writing is considered "lean writing."

In lean writing every word counts, every paragraph is vital to the success of a production. The lean writer stays away from the use of words and phrases which make beautiful reading but do not describe action or add to the script.

Your script is a "road map" that you will closely follow as you shoot the visuals for the presentation. What are you going to show on the screen during a beautiful interlude filled with non-visual verbage? Skip the undescribable concepts and the glittering passages that sound impressive, but cannot be effectively visualized.

Most importantly, remember, as we discussed in Chapter One, to think visually and spare the excess verbage. As you write your script, constantly ask the question, "How will the scene I am describing in my script be transformed into visuals for the screen?"

SCRIPT LENGTH

Many factors must be considered when contemplating the length of your script. Is the material interesting or is it dry? How old will your viewers be? How familiar is the audience with the material to be presented?

A film or filmstrip must be long enough to allow time for adequate development of the topic. On the other hand, you don't want to make your filmstrip so long that your audience will lose interest in the message being presented.

There are no strict guidelines dictating the proper length of a production. Some general insights, however, might prove helpful as you consider script length.

The medium to be used in the production has a great deal to do with the length of the finished production.

Experience has shown that in most categories of nontheatrical films, a running time of 30 minutes or less is the best length for the most effective teaching, orientation, or selling job. (Parker, p. 9.)

In films such as those mentioned above, it is oftentimes difficult to hold audience interest and attention when the film exceeds 30 minutes.

If your material runs over 30 minutes it might be wise to divide the presentation into two or more parts with each part shown on a different day so the material can be absorbed a little at a time. This, however, is not a hard and fast rule. If the material is exceptionally interesting, for example, it is quite easy to maintain audience attention for more **them** 30 minutes.

The one thing to avoid is overcrowding the script with more major points that your audience can easily absorb. (Parker, p. 9).

In producing a slide-tape presentation for instructional or feature purposes for an adult audience,it is wise to keep the presentation under twenty minutes. If the target audience is of high school age, keep the presentation under fifteen minutes. Ten to twelve minutes is about right for an elementary school audience.

Another important point to consider is the number of slides to be shown in a slide-tape or film strip.

Visual ideas must be on the screen long enough to be digested comfortably by the audience. Usually, unless it's done for a special reason, slides should remain on the screen for at least three seconds. Slides advanced too rapidly will frustrate the audience.

On the other hand, slides left on the screen for too long will create boredom, and your audience will likely lose interest.

If a slide is used to relay a written message, that message must be on the screen long enough to be read and understood by the audience, usually about fifteen to twenty seconds, depending on content.

There is no set formula used to determine the length of a production or the number of slides that can be effectively used. If your primary audience is of college age, a script of no more than fifteen minutes with approximately 80 to 90 slides will usually be about right.

EDITING AND REWRITING

Once you have completed the rough draft of your script the hardest part of your job is finished. Relax, put the script on a shelf and forget about it for a few days. The next time you read it, study it closely with a critical eye. Is it too long? Too wordy? Too boring? Now is the time to edit it; take out repetitive wording and improve clarity.

A small amount of time spent editing and revising as necessary will pay great dividends in the long run. Gather a few members of the anticipated audience and have them read the script, or read it to them. Ask them to make critical comments as to its message, length and listenability.

If you know someone with writing talent, let them read the script. Oftentimes by adding a little to one place and shortening another, you can turn a good script into a first rate production which you can be genuinely proud of.

After your primary audience views the presentation, ask for comments and revise as needed. Possibly you will want to develop a little survey that can be filled out by the audience immediately after they view the production.

Don't be overly sensitive about your presentation. All scripts get revised, even those developed by professional writers.

Editing and revising is a necessary step in every writing effort; it will not only make your script "move" better, it will help make you a better writer.

BUDGETING

The budget alotted your project will have a lot to do with the types of things you can do in your script. For example, it is foolish to plan an extravagant script requiring several actors, costumes and assorted other equipment if you don't have the budget to fund or finance such a venture.

The professional writer with a bigger imagination than budget will soon be out of a job. As you write your script, subconsciously keep in mind your financial limits and plan your production accordingly.

SELF TEST

CHAPTER SIX: SCRIPT DEVELOPMENT

Well, you are about finished. You now have all the prerequisite knowledge needed to write your script. Before you actually start the final writing of your masterpiece, spend a few minutes here and go over the questions below. After checking your responses with the answers on the next page and brushing up as necessary, sit down, dry those sweaty palms and start writing your script.

1. Explain the difference between dialogue and commentary writing.

2. Define the term rhythm and flow.

3. Explain why it is important to vary the rhythm and flow of your script.

4. Explain what is meant by the term "lean writing."

5. List the suggested running times of the following types of productions:
   1. Non-theatrical films:
   2. Filmstrip of slide tape for an adult audience:
   3. A filmstrip or slide tape for a high school audience:
   4. A filmstrip or slide tape for an elementary school audience

6. Develop your script and revise it as necessary.

ANSWERS TO SELF TEST

1. In dialogue writing, the actors in the production are responsible for reciting the lines of the script. In commentary writing, the narration creates the background providing the information needed to digest the illustrated message.

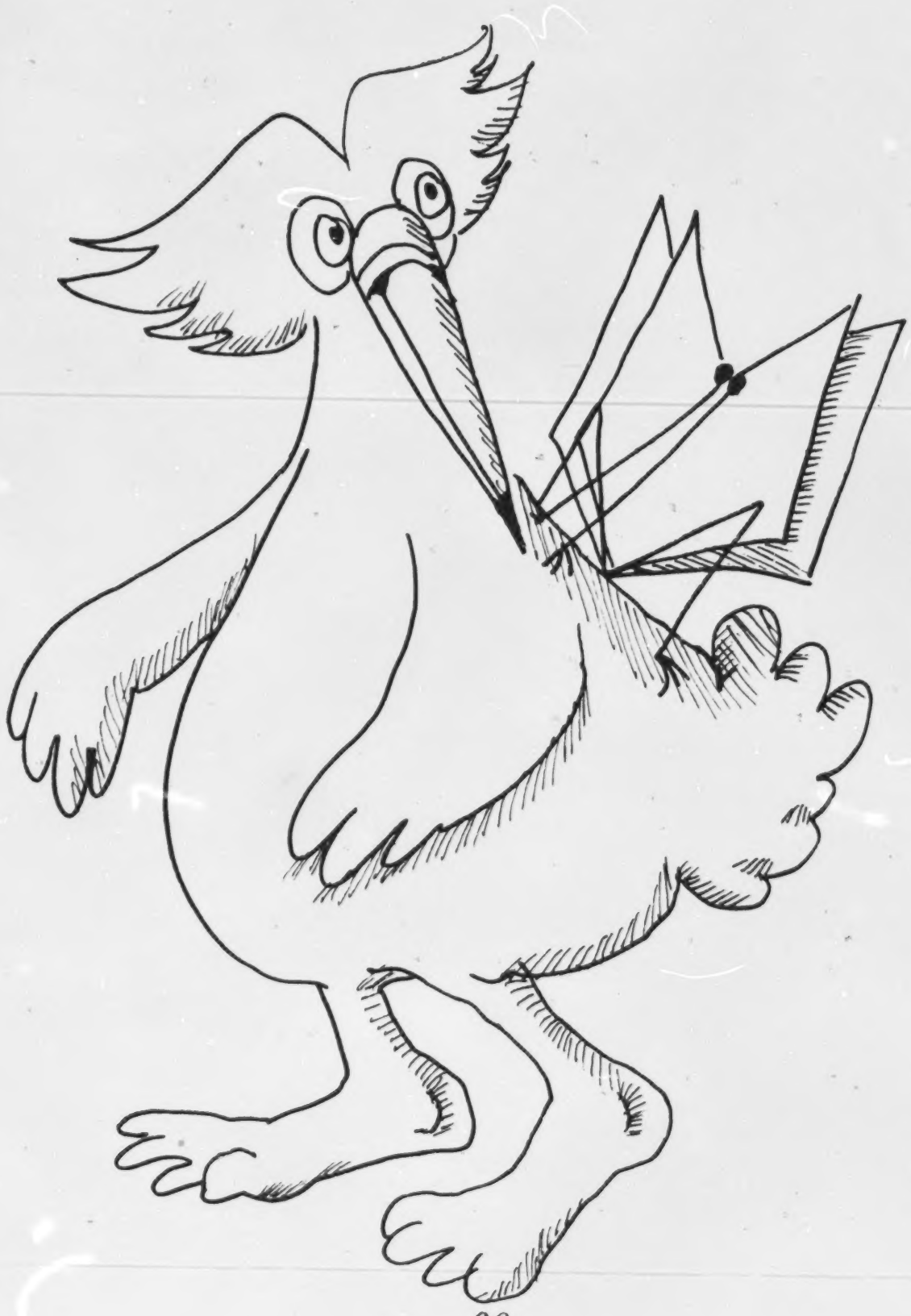
2. Rhythm and flow is defined as the tempo, tone and movement of a written work.

3. If the rhythm and flow of a production isn't varied, the production will be dull, flat, hypnotic, unrelieved without inner tension. In other words, it will lack life.

4. In lean writing, every paragraph is vital to the success of the production. The lean writer stays away from words and phrases which may sound beautiful but do not add to the message the script is getting across.

5. 1) Non-theatrical films should last no longer then 30 minutes.
   2) Filmstrips or slide tapes for an adult audience should generally be under twenty minutes.
   3) Filmstrips or slide tapes for a high school audience should be kept under fifteen minutes.
   4) Filmstrip or slide tape for an elementary school audience should last about ten to twelve minutes.

Chapter 7– Story Boarding the Script



NOTE: To complete this chapter, you should go to Audio-Visual Services and check-out the scripting video-tape on reserve.

CHAPTER SEVEN: STORYBOARDING THE SCRIPT

Well, it's all downhill from here. You've got the revised version of your script and you now realize that writing is not as hard or distasteful as you once thought.

Before moving to Hollywood and launching your new career as a script writer, take a few minutes here to learn about storyboarding.

Before the script is produced you need a guide to help you organize the filming order of your presentation; that's the purpose of the storyboard.

After you read through page 57 of this guide, turn-on the video tape player and forward it to the section on storyboarding. As you view the filmed excerpt, compare it to the storyboarded version included in this chapter.

When you've done that, sit down and develop your storyboard. After all, that's the goal of this chapter.

OBJECTIVES

At the completion of this chapter you should be able to:

1.1 Define the term storyboarding

1.2 Explain why it is beneficial to develop a storyboard for your presentation.

TERMINAL PERFORMANCE OBJECTIVE

2.0 Develop a storyboard for your presentation.

ADDITIONAL READINGS

Beveridge, James. Script Writing for Short Films. Report & Papers on Mass Communication, UNESCO, 1967. No. 57. pp. 41-45.

Kemp, Jerrold E. Planning & Producing Audiovisual Materials. Chandler Publishing. 1968. p. 28, 39-42.

WHAT IS A STORYBOARD?

A STORYBOARD is defined as a PICTORIAL OUTLINE OF A FILM PRESENTATION, MOTION OR STILL, BASED ON SKETCHES OF REPRESENTATIVE SCENES AND DESIGNED TO ACCOMPANY A DRAFT OF A SCRIPT AS AN AID IN VISUALIZING THE IDEAS INVOLVED (Hedin).

In short, a storyboard is an aid to help you get the production where you want it to be technically.

Can you see why it is important to storyboard your presentation before actually photographing it?

A storyboard makes you sit down and plan out the individual scenes that will coincide with your scripted message. As was mentioned in the introduction, a storyboard is a visual version of the content outline you developed a few chapters ago. When finished, it will show you the photographic scenes, in rough form, which are needed to complete your presentation.

DEVELOPING A STORYBOARD

Each card composing the storyboard contains three elements: 1) an illustration in the upper left hand corner depicting the scene to be shot; 2) production notes in the upper right hand corner, providing specific shooting instructions such as camera location, length of scene and camera angle; and 3) the commentary, taking up the lower portion of the card, providing the scripted message that will accompany the scene being illustrated.

Use individual 5 x 7 inch cards or sheets of paper to display each scene. You'll probably find that cards provide the best means of storyboarding your script because they make it easy to rearrange scenes. . .eliminating some,

adding new ones, etc. After you are satisfied that all scenes have been storyboarded, lay them out in proper sequence and have some people critique the finished product.

When you are comfortable that everything is in the proper order, number each card in sequence so each scene will be in its proper place.

Developing a good storyboard for your presentation is as important to the visual integrity of your product as the content outline is to the scripted message.

AN EXAMPLE OF STORYBOARDING

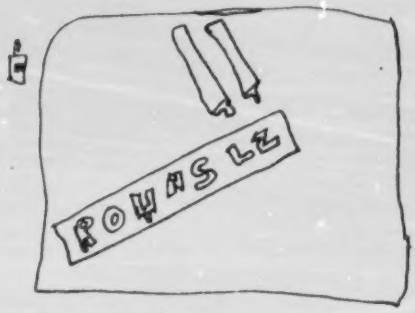
On the next two pages, the filmed excerpt mentioned earlier in this chapter has been storyboarded.

As you view the excerpt, notice how each scene has been storyboarded and numbered in proper sequence. Note that the illustration do not have to be works of art, just graphic representations of the visual scene.

After you've finished viewing the presentation, go back to your script and begin efforts to storyboard it.

No other single step will help simplify the shooting and the putting together of your filmed presentation like following a well-thought-out storyboard.

①



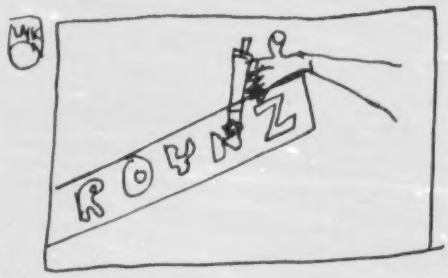
PRODUCTION NOTES:

Lettering tools displayed on table.

COMMENTARY:

NO AUDIO

②



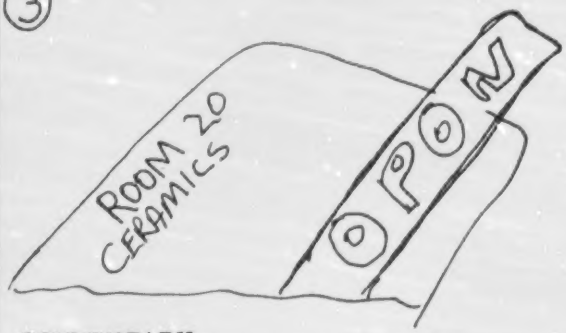
PRODUCTION NOTES:

Person lettering using equipment assembled in scene one.

COMMENTARY:

NO AUDIO

③



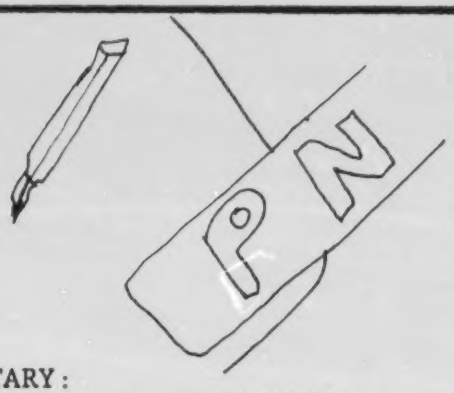
PRODUCTION NOTES:

Shot of some finished lettering with letter guide on table.

COMMENTARY:

NO AUDIO

4



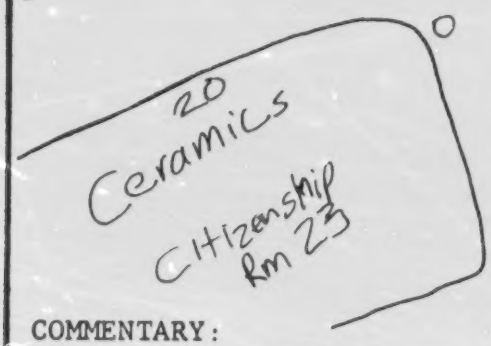
PRODUCTION NOTES:

Close-up of lettering tools

COMMENTARY:

NO AUDIO

5



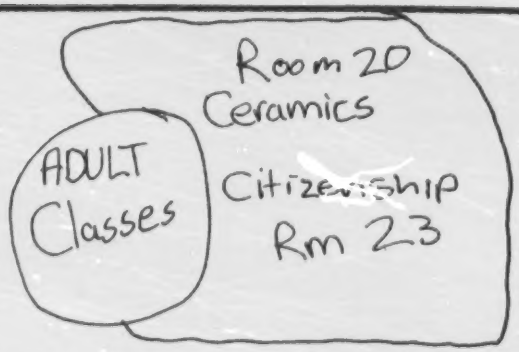
PRODUCTION NOTES:

Lettered examples

COMMENTARY:

NO AUDIO

6



PRODUCTION NOTES:

A finished lettered sign

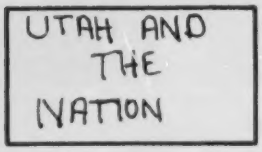
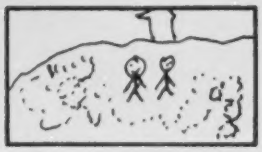
COMMENTARY:

NO AUDIO

(FIGURE 8.1)

UTAH AND THE NATION

(EXCERPT)

VISUAL	SLIDE	NARRATION
1. Series Title: UTAH AND THE NATION		Music: Establish through titles then fade under and out
2. Medium Shot - Bill & Tim sitting on front lawn at home.		Voice: Bill: Are you sure you're going to have to move, Tim? Tim: I think so. That's why Dad is on this business trip. His company is opening some new stores and they want Dad to manage one of them. We'll know more when Dad gets home tonight. Bill: That will be neat I guess, but I sure wish you didn't have to move. After all, you're my best friend.
3. Close-up - Tim, piece of grass in mouth, also uneasy.		Tim: Yea, I know. I'm not sure if I like the idea of moving either. I wouldn't mind if we could find the perfect place to live, but that's hard...because I like the mountains and Dad does too... he even said that when I get a little older he'll take me hunting.
4. Another shot of Tim, different angle.		Mom likes different kinds of things though, like Ballet and symphonies. I bet it's impossible to find a place with variety like that... someplace that's modern but not too big and crowded...
5. Medium Shot - Car turning into driveway.		I think... (breaks off in mid-sentence)

TWO ALTERNATIVES

On occasion, for one reason or another, it might be advantageous to alter the method of storyboarding we have just discussed.

If, for example, your individual scenes require additional information it might be necessary to include a written description of the scene to accompany your visual description. (Figure 8.1).

On other occasions, for example, when you know precisely what scenes are needed, you might want to forego the visual description of the scene and settle for a brief verbal account explaining what the scene will look like. (Figure 8.2).

Whatever the method of storyboarding you decide to use visual, verbal or a combination of the two--make sure your instructions are clear and to the point.

Frame # and Description	Audio
1. Series Title: UTAH AND THE NATION	Music: Establish through titles then fade under and out.
2. Medium-shot. Bill & Tim sitting on front lawn at home.	Voice: Bill: Are you sure you're going to have to move, Tim? Tim: I think so. That's why Dad is on this business trip. His company is opening some new stores and they want Dad to manage one of them. We'll know more when Dad gets home tonight. Bill: That will be neat I guess, but I sure wish you didn't have to move. After all, you're my best friend.
3. Close-up. Tim, piece of grass in mouth, also uneasy.	Tim: Yea, I know. I'm not sure if I like the idea of moving either. I wouldn't mind if we could find the perfect place to live, but that's hard...because I like the mountains and Dad does too... he even said that when I get a little older he'll take me hunting.
4. Another shot of Tim, different angle.	Mom likes different kinds of things though, like ballet and symphonies. I bet it's impossible to find a place with variety like that...someplace that's modern but not too big and crowded...
5. Medium shot. Car turning into driveway.	I think...(breaks off in mid-sentence)

SELF TEST

CHAPTER SEVEN: STORYBOARDING YOUR SCRIPT

Well, that's all there is to storyboarding, at least for ourpurposes. Not that you've read the chapter and viewed the supplemental materials, spend a few minutes and take the self test.

1. Define the term storyboarding.

2. Explain why it is beneficial to develop a storyboard for your presentation.

3. Develop a storyboard for your script.

ANSWERS TO SELF TEST

1. Storyboarding is defined as a pictorial outline of a film presentation, motion or still, based on sketches of representative scenes, and designed to accompany a draft of a script as an aid in visualizing the ideas involved.

2. A storyboard is beneficial because it makes you sit down and plan out the individual scenes of your presentation which will coincide with your scripted message. Also, a storyboard is the road map to follow in getting the production where you want it technically.

3. If you had any problems developing your storyboard, reread the chapter, take another look at the supplemental film excerpt and checkout the additional readings.

Chapter 8– Pulling it all Together

CHAPTER EIGHT: PULLING IT ALL TOGETHER

If you've reached this chapter, chances are you've written, revised and storyboarded your script.

Were you satisfied with the results of your scripting efforts? Maybe you want to brush up a little on the fundamentals of scripting and learn how to analyze scripted presentations you enjoyed viewing.

Well, that's the goal of this final chapter...to provide some recommendations and help you sharpen your scripting skills by scrutinizing the scripts of others.

ANALYZING SCRIPTED PRESENTATIONS

Have you ever viewed a presentation that you really enjoyed, but couldn't figure out why you liked it? Was it the music? The story line? The photography?

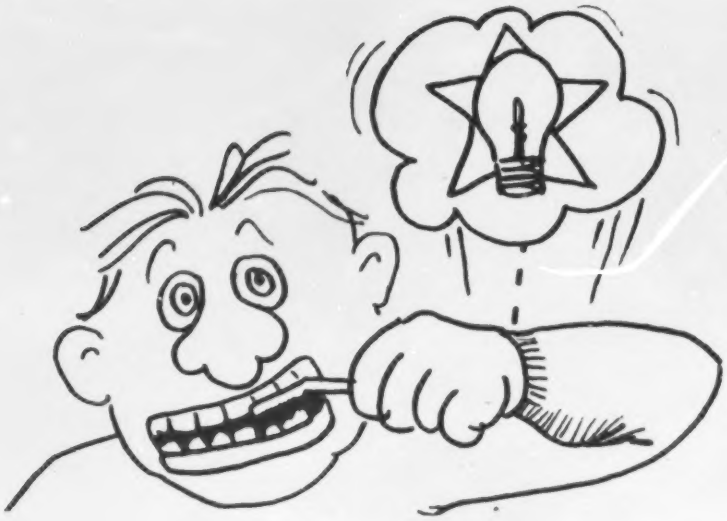
There is no better way to improve your own scripting skills than by analyzing the productions you view as the primary audience.

For any writer, it is a valuable exercise to select three or four films which he/she particularly admires and finds particularly effective and then to make a study; analysis and close examination will help to give him/her a basic sense of structure and organization which is fundamental to good script writing (Beveridge, p. 25).

When you view one of these favorite films, have a pencil and paper ready to jot down ideas and story developments you find especially impressive.

Is the production written as a commentary or a dialogue? Is it well organized?

Study several different productions. Do the ideas you like best seem to keep popping up? What about your friends -- what did they find particularly interesting in a certain movie or slide tape?



Do the ideas you like the best keep popping up?

As you analyze different productions, keep mental notes on what you like and dislike; what is effective and what seems to lack the "punch" so important in a good script.

Keep in mind as you analyze your favorite production, the actual "script" can never really be seen in the finished movie or slide tape. Instead, and more importantly, the finished production is what it is because of the underlying organization, structure and framework provided by the scripted message.

SCRIPTING RECOMMENDATIONS

Here are a few recommendations that will help you in your future scripting efforts.

...Learn as much as you can about your audience. To be a good script writer, you must learn to walk in the shoes of others, see life the way they do, know their satisfactions and their joys. In essence, the good script writer must learn to be a good observer, (Beveridge, p. 28).

...Keep a watchful eye and an open mind to the type of script you are writing and its anticipated length.

...Make certain that the framework of your finished script, whether simple or complex, is developed along clear and logical guidelines.

...If you write people into your script, make sure they appear real to the audience.

We discussed in a previous chapter that different people speak in different ways. If you want your audience to accept the characters in your script, make those characters seem believable...In writing narration or commentary keep it simple. Use short sentences and plain language. Remember that your audience hears the narration incidentally; your eye is paying the primary attention to the message presented on the screen.

...Edit and rewrite your script to cut out all unnecessary wording. Make sure your script has plenty of breathing room, for music, for sound effects, even for silence. Too much wording will only make your audience lost interest in your presentation.

...Take notes and do adequate research before actually starting to write your script. Keep a file of story ideas. As it grows,so will you versatility and ability as a script writer.

... Develop more than one treatment, when possible, for your script. The first one you try might not always be the best. Experiment.

...Always develop objectives for your script BEFORE it is written. At the conclusion of the presentation, see that those objectives have been met.

...Most importantly, write often. Take every opportunity afforded you to sit down and do some writing, whether it be creative or technical. The more you write, the better script writer you will become.

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